



MUSEUM
ALLIANCE

QUARTERLY

LOS ANGELES
COUNTY MUSEUM
OF NATURAL HISTORY
VOL. 4, NO. 3
WINTER ISSUE 1965-66



**NEW
MAYAN
STELA
SEE
PAGE 2**



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PARKING LOT GATES

The Museum recently installed traffic gates in the parking lot. There are two gates at the Exposition Blvd. entrance allowing free entrance into the lot. Driving slowly across the treadle automatically opens the gate. To exit from the lot a person must drop a token into a mechanism on the exit side of the gate. Tokens are available at the Information Desk.

Another gate is located at the Menlo Street entrance. This gate opens only with a special card and permits Museum employees to park in the staff area. Tokens will not operate this gate, only the cards.

These new gates have proven themselves to be very helpful to the Museum. The guards can more effectively control parking on weekends when special events are scheduled. During the week the gates have been helpful in cutting down on the number of students parking in the lot. Before the gates were installed many Museum visitors could not find a place to park in the lot because of the students. We no longer have this problem.

However, all credit for solving the student problem and providing for visitor parking cannot be credited to the gates. A great deal of the credit is to be given to the guards and shipping personnel. These two groups of employees have done an

exemplary job in issuing tokens only to legitimate Museum visitors and explaining to students that they are to park in the lots provided for student parking.

ANCIENT RUBBING TECHNIQUES

A quote from the Maturango Museum Newsletter, China Lake, California (U.S. Naval Ordinance Test Station). "Thanks to Ken Robinson for conducting the Petroglyph Tour on October 24. . . Nearly 150 individuals came, nearly half of them from out of town. Included was a group from the Museum Alliance of the Los Angeles County Museum of Natural History. They tried to reproduce designs directly from the petroglyphs, using rubbing methods employed by ancient oriental craftsmen." The "group" consisted of Museum Alliance board members Mmes. Bruce Belt and Ewing Seligman and Alliance members Mmes. Victor Garwood and Robert Sensibaugh. The "ancient techniques" employed were Japanese rice paper and lithographic ink sticks and were none too successful. The rocks themselves were porous and created too much design. Modern technique of latex molds will be attempted next time.

The excursion was for the purpose of scouting the area for a **Dimensions to Delight** trip next fall. Husbands and children were along but not rubbing.

ABOUT THE COVER

The Mayan stela on the cover was purchased and loaned to the Museum by Dr. George C. Kennedy as we went to press. The cover layout was changed so that it could be shared with the Museum Alliance. It depicts a priest or warrior who carries an elaborately decorated spear and wears a headdress in the form of a deer head with great plumes of the quetzal bird. The whole symbolizes his rank and the group to which he belongs. He is shown with a lesser personage whom he grasps by the hair and who is clearly in his power. The scene may represent a human sacrifice or perhaps is symbolic of the subjugation of a town, or of valor-

ous deeds in general. Top left, one of the three glyphs may mean capture and the other two may be the names of the warrior and prisoner. The glyphs at right deal mainly with calendrical calculations and record the date, September 15, 795 A.D., which may be the date of dedication. The stela probably was set into the walls of a temple in the ceremonial center called La Mar, in the Usumacinta Valley of Chiapas, Mexico, near the great ruins of Piedras Negras and Yaxchilan. The style conforms closely to the great classic Maya art of this region. (Explanation courtesy of Dr. Keith Dixon, Museum Research Associate).

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QUARTERLY

LOS ANGELES COUNTY MUSEUM OF NATURAL HISTORY
VOL. 4, NO. 3 WINTER ISSUE 1965-66

A Walk Through the Pre-Columbian Hall **4**

Ants in Vodka **10**

Our Heritage Preserved **14**

The Search for the King of the Tyrant Lizards **18**

Spotlight **23**

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A WALK THROUGH THE PRE-COLUMBIAN HALL

By
Dorothy Halle Seligman



The growth, flowering, and end of a great civilization. . . and its re-discovery.

The unfolding of this story will be the aim and focus of the new pre-Columbian Hall opening this spring at the Los Angeles County Museum of Natural History.

The concept of display in this Hall represents a somewhat different approach than that employed by many museums, according to Dr. Charles Rozaire, archeology curator. The usual pattern has been one of cultural dynamics; it has explained how people borrowed ideas from each other, stressing the interaction between groups. That is the theoretical approach, used to illustrate the cultural process.

Dr. Rozaire's aim is to present the cultural patterns of the various regions of high civilization in such a way that the cultures of each will stand out on their own, and, in so

doing, to trace the history of many peoples as their civilizations began, flourished and declined.

When one has completed the walk through the new pre-Columbian Hall he should know something of Middle American culture from its beginnings until its death in 1521 with the Spanish conquest by Cortes. One should be able to see clearly the divisions of the culture into three major time phases and should be able to place each culture into the proper time slot. The amateur should be twitted into wanting to know more. The collector and the student should be able to examine the material qualitatively, for there will be splendid examples of each of the periods.

It should be said now that the presence of this fine material is due to a number of public-spirited citizens who have taken pity on an archeologically barren museum.

Here in Los Angeles, with its huge Mexican-American population, with its natural interest in all the aspects of its heritage, with material pouring into the city since the late '40s, we should have had a museum with the finest collection of pre-Columbian artifacts in the United States.

Instead, with the exception of a few recent major gifts, the Museum's own collection of pre-Columbian art is almost non-existent.

How, then, was it possible to present a Hall filled with objects of which any museum could rightfully be proud?

A good measure of the credit must go to the founders of the Ethnic Arts Council, Dr. George Kennedy, UCLA professor of geophysics, and Mrs. Lawrence Irell. Both board members of the Museum Alliance, Dr. Kennedy and Mrs. Irell have worked tirelessly to track down, beg and borrow first-rate material for the Museum. Both have given and lent from their own considerable collections. Both have cajoled and wheedled others into doing the same.

The most important contribution to the Museum's permanent collection is the variety of artifacts called by Dr. Rozaire, "the tomb material."

The tomb was discovered by accident in West Mexico (Colima, Jalisco, Nayarit). Although it was not excavated by archeologists, the material is intact; in such cases the pots are usually broken to get to the bigger, more showy, figures. The contents of the tomb, 40 polychrome dishes and bowls, 17 hollow polychrome ceramic male and female figurines, several ceramic boxes with covers, assorted large and small shell and obsidian ornaments, such as "mirrors", shell trumpets, were purchased by Dr. and Mrs. Milton Heifetz of Beverly Hills and presented to the Museum for study and display.

Dr. Julian Royce Goldsmith has given a magnificent ancient Remojadas figurine, pictured in a previous Quarterly. The figure was excavated at Tierra Blanca, Veracruz. The name of a neighboring village, Remojadas, was chosen to designate this Classic Period culture. In spite of its considerable age, the statue is in remarkably fine condition and affords a clear impression of physical appearance and dress of this period.

Dr. Donald Slocum of Eugene, Oregon (a brother-in-law of Dr. Kennedy and brother of Trustee Mrs. Stuart L. Weaver), has given a fine example of a coiled stone plumed serpent.

And most recently, a remarkable cache of Casas Grandes pottery was purchased by the Museum from J. C. Conklin.

It is hard to separate one loan from another as being "more anything," but it's the simple truth that the pre-Columbian Hall would be much less complete without the Jules Berman collection. Mr. and Mrs. Berman have lent 80 major pieces from their important collection, each of great quality.

The Teotihuacan fresco, a loan from Mr. and Mrs. David Pasternack, is another piece of outstanding importance that will be on display.

Mr. and Mrs. Arthur Barth, Mr. and Mrs. Ralph Bellamy and Mr. and Mrs. Hasso Von Winning have lent high quality items.

Miss Amalia DeSchulthess, Mr.



Hollow clay figures from West Mexican tomb

Robert Corey and Mr. Harold McBride have pieces on loan. P. T. Furst has lent his entire collection. UCLA is lending other items found later with the tomb material given by Dr. and Mrs. Heifetz.

Los Angeles art dealers have been generous. There are loans by Harry Franklin, Earl Stendahl, David Stuart and Ed Primus, and material from the private collection of Alfred Stendahl.

Docents of the Los Angeles County Museum of Natural History have made a gift of money for the purchase by Dr. Rozaire of whatever is needed to help the collection. The Volunteer League of San Fernando Valley has done the same.

"Everything is needed," according to Dr. Rozaire. "I want the Hall to open with the finest possible material available. Like Scarlet O'Hara, I'll just think about today. Tomorrow is too dismal. These beautiful materials that are on loan we will have for a minimum of one year. That's the stipulation when we borrow them. We hope that the owners will not withdraw all of them when the year is up. In any case, we have to worry about replacements."

What is to be the pre-Columbian Hall was called the Hearst Hall of Ancient Art in the "olden days." Refurbished with new paneling and new lighting, it is dignified and handsome.

In the entry there will be a large area map, including a time chart, which will orient the visitor. After studying the map, he will enter the Hall; the first thing before him will be a huge painting of a Mayan pyramid. Painted by Mary Butler and her assistants of the Exhibition Section, the mural dominates the area in which it stands as the original dominated its own culture.

The associated display deals with the agriculture of the areas. With it, perhaps, we should give you a small history of the pre-Columbian culture.

Early man was a nomadic hunter who worked too hard for his food to develop any significant art. Then, somehow, he discovered agriculture and developed a large variety of crops, half of them unknown to the

rest of the world. These included chocolate, beans, squash, corn, potatoes, peanuts and tomatoes. His surplus created leisure time. This in turn made possible a sedentary population.

This sedentary population created two focal points of high civilization in the Americas. One was in Middle America, in the highlands of Mexico and Guatemala, and the surrounding lowlands; the other was South American, in the central Andes and coastal Peru. From each area the civilization spread to other places, including Costa Rica and Panama, where the Mexican and Peruvian influences melded. Around the edges of the great centers were other population groups which did not develop as extensively.

These warlike, nomadic groups exerted constant pressure on the great culture centers. Some became strong and invaded the cities of civilization. The result was much the same as the barbaric invasions of Rome, repeated periods of conquest and destruction, followed by the rise of new cultures.

Archeologists have broken down the pre-Columbian times into three basic time periods. When disregarding the earliest traces of man in the New World (primitive hunters who roamed North America before 10,000 B.C.), the archeologists begin with the earliest village sites in Middle America, dating around 2000 B.C. This is called the Preclassic, or sometimes "archaic", Period. It is the time of the village cultures, with their wonderful figurines and early flowering of individual artistic expression.

In this time span, too, is the Olmec culture — those mysterious people whom Miguel Covarrubias, the great anthropologist-archeologist, thinks were the fathers of the entire Middle American civilization. Theirs was certainly not a "village culture" but a highly sophisticated one. The great monumental remains uncovered at La Venta on the Mexican East Coast include enormous basalt heads nine feet high, weighing fifteen tons. Their powerful carved figurines show influences throughout Middle America. Covar-



Jules Berman chooses material from his collection for museum loan



Seated female hollow figure, from West Mexican tomb

rubias thought the Olmecs introduced most of the important concepts of all pre-Spanish culture: the art of working jade; the monumental stelae and written calendrical notations in glyph form; the painting of objects with red cinnebar before burial; and the continuing cult of the jaguar deity.

As a rain-god the jaguar was a central figure shared by most of the Indian cultures, for in an agricultural economy the weather was the most important factor in daily life.

The Olmec culture is mentioned here because it is found not only in its own typical sites but has been excavated in important Preclassic "village culture" areas, such as Tlatilco, near Mexico City. The Preclassic Period gave way to the great Classic Period around 300 A.D., although it continued to exist, side by side with later cultures, unaffected by them, in a few isolated areas of Western Mexico. These include the areas of Colima, Jalisco and Nayarit.

The Classic Period is the time of great theocratic cultures. Temple cities arose in burgeoning splendor. The priests were all-powerful. The great cities of Teotihuacan, Cholula, Monte Alban, El Tajin, rose atop pre-existing "archaic" structures; the great Mayan cities of Palenque, Bonampak, and Copan blossomed, aristocratic and intellectual, with their proudest achievements of architecture, mathematics and astronomy. This period continued until one after another of the great Classic cities was abandoned or destroyed about 900 A.D. The individual art of the Classic Period, while technically excellent, lacks the freedom of expression of the Preclassic, being dominated by religious dogmas and rigidities.

It is probably this overbearing influence on all life that caused the downfall of the priest-states and brought about the ascendancy of the warrior-states. This final period now begins and continues until Cortes and his followers destroyed the Aztec capital of Tenochtitlan, on whose site Mexico City now stands. It is called the Post-Classic or His-



Three Casas Grandes effigy pots recently acquired by the Museum.

Aztec Calendar Stone with Mr. Villaseñor applying the finishing touches.

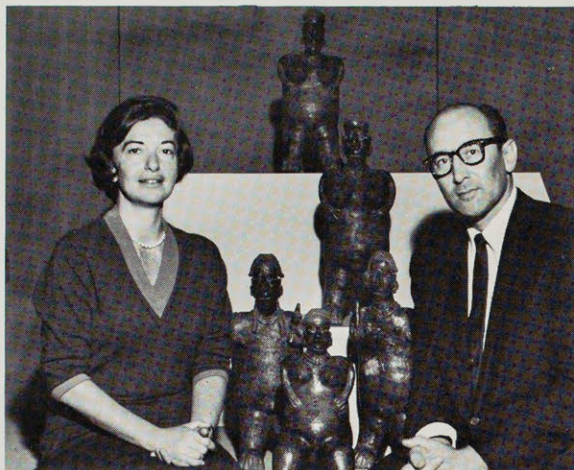




Painting of the mural of a Mayan temple by Mary Butler (left) and Dorothy Kresch

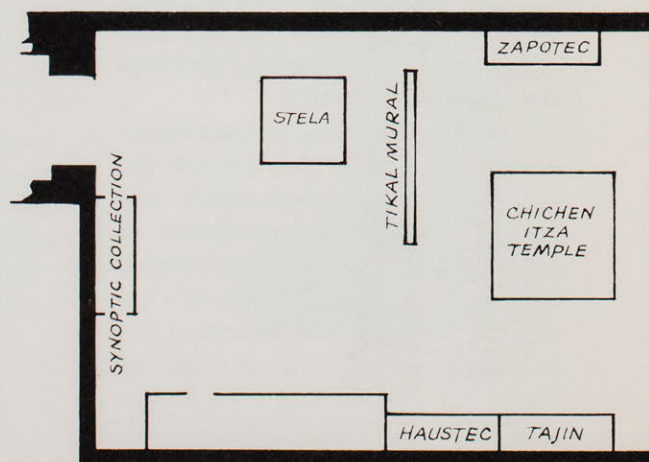


Mr. and Mrs. David Pasternack study detail of Teotihuacan fresco. In the background is a photomural of an Uxmal site



Dr. and Mrs. Milton Heifetz with part of collection of Jalisco tomb.

Preliminary Layout—Pre-Columbian Archeology Hall



toric Period because the events were written in Indian records by native chroniclers. A few of these codices have survived the Spanish destruction.

What has taken the writer considerable time to tell you will be absorbed by the visitor to the pre-Columbian Hall in continuing exciting fashion. The Mayan mural will dwarf the viewer as the great pyramids dwarfed the Indians.

It is in great contrast to the agricultural display in this area and succinctly points up Dr. Rozaire's thesis that agriculture makes for a sedentary population and with surplus crops there is leisure time which eventually produced such monuments.

The formative culture of the Mexican Valley is displayed next, and includes the material of Tlatilco, Chupicuaro, Mezcala, and the rare and mysterious Olmec.

The tomb artifacts given by Dr. and Mrs. Heifetz will be displayed largely as found. A replica of the single-vaulted burial chamber has been recreated in the Hall where the material may be viewed as it was when first placed there in approximately 250 A.D. (The dates have been verified by the carbon 14 method).

Then will come the great Teotihuacan fresco loaned by Mr. and Mrs. Pasternack, and Dr. Slocum's stone serpent. Also in this general area the Toltec, Cholula (if the Museum gets any) and Mixteca material will be displayed.

Behind the striking Mayan panel will be the Gulf Coast artifacts, with the Remojadas figure of Dr. Gold-

smith and the Veracruz pieces in the Berman collection. In addition, there will be an exciting display of Veracruz stone work, including "yokes," "hachas," and "palmas."

Adjacent to the Veracruz section will be the Zapotec display. The early material will show the Olmec influence, with the later periods indicating the glory of those people who built Monte Alban as a great necropolis, a city of the dead. Important chambered tombs have been found hidden inside the Zapotec pyramids and there will be objects from these.

Dominating the end of the Mexican phase of pre-Columbian art is the Aztec culture. The Hall is planned to give impact to this dynamic force which fused all the old arts into a new spirited and vital form. Here stands an exact replica, made by David Villaseñor, of the great Aztec calendar stone. The elaborate details represent the face of the sun in the center of the stone's thirteen-foot diameter, surrounded by the four mythical prehistoric symbols of Aztec cosmology, by the four directions of the compass and the twenty day-signs of the Aztec month, and by two huge serpents depicting the sky that surrounds and supports the sun.

There will be a case showing metal work from Latin America. Included in this area will be Central American material, especially from Panama and Costa Rica. There will be important gold and jade pieces from the collection of Mr. Henry Clifford and Mr. and Mrs. Francis H. Appleton of Tucson, Arizona.

Peruvian things, including tex-

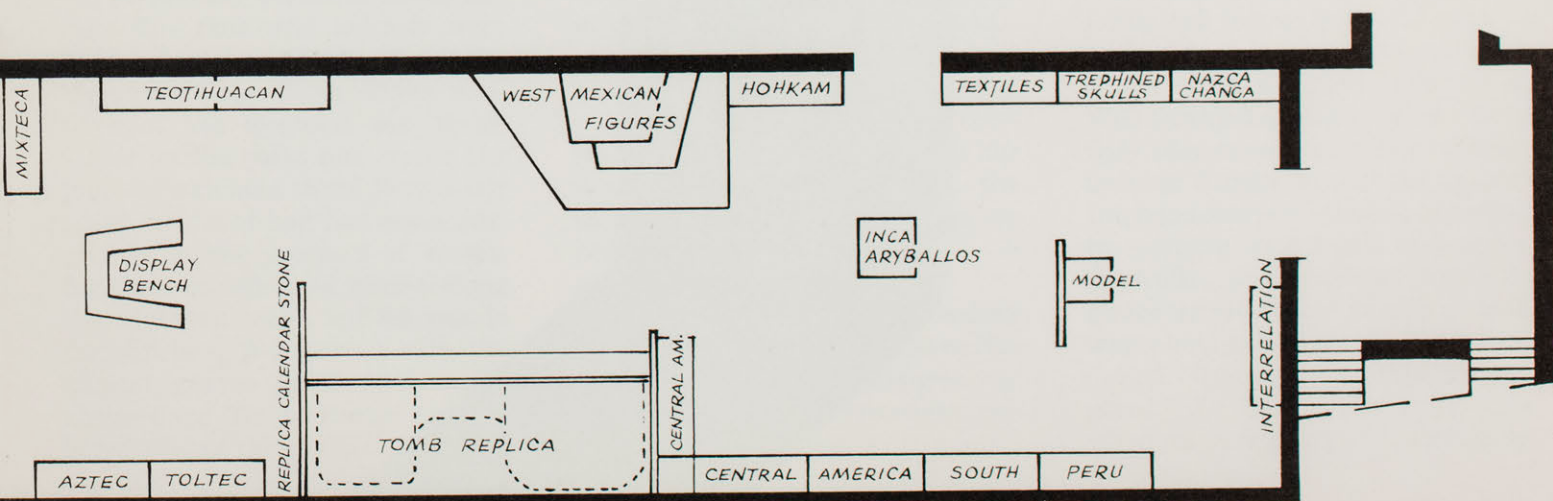
tiles, will be shown next; this material will demonstrate that, while the Peruvians achieved an excellence of technique and craftsmanship unsurpassed, it was constantly within a traditional pattern.

History done, with its stress on originality of each of the cultures, one will still have a basic sense of what unites them. An interpretive display case will point up the similarities between the areas. A unifying concept will be noted.

The exhibit will end with examples of originals and copies, side by side. There will be explanations of what to look for in both spurious and authentic material. Dr. Rozaire explains, however, that it is becoming increasingly difficult to judge artifacts because the Indians and others are getting so good at faking it. They even bury pieces after baking, leaving them for some years to let them acquire the patina only years underground can impart.

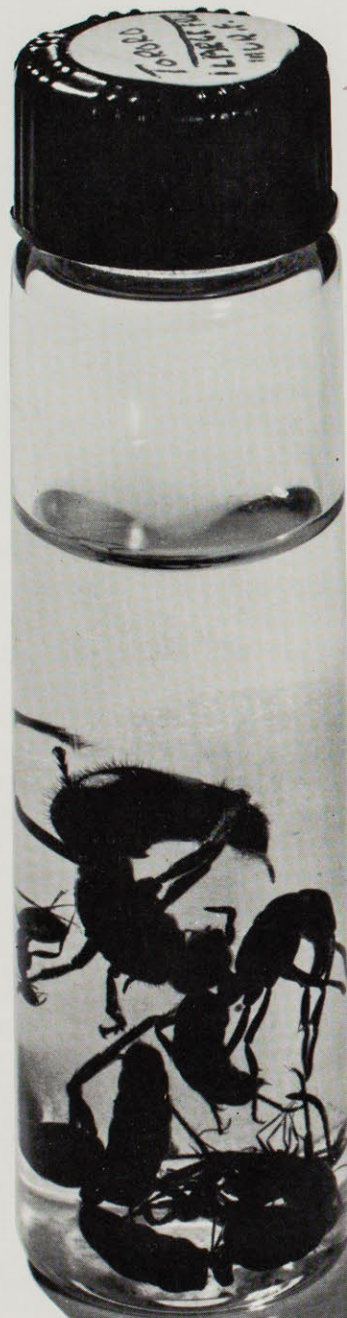
There will be a small room adjacent to the exhibition hall which will show how archeologists work. It will indicate their approach to excavation and the methods by which experts can know materials are as represented.

With the opening of the pre-Columbian Hall, the Los Angeles County Museum of Natural History will have realized a plan long in the making, an important part of its ethnic arts halls, the Melanesian, the Polynesian and the pre-Columbian. And thanks to its generous citizens, it will be displaying first-rate material.



ANTS IN VODKA

by Gretchen Sibley
Education Specialist
in Science



The large black African ant I observed traveling along the bar early one evening hadn't come for the spirits, but suddenly he found himself at the bottom of a large glass and a few minutes later drowned in a flood of Vodka. We were in Tsavo Game Reserve in Kenya, many miles from supplies, and after five weeks in Africa, I had run out of preserving alcohol for my ant collection. Convinced of the efficacy of Vodka as a substitute for alcohol, I made sure all the specimen bottles were filled with it to care for additional collections. No one considered this too odd.

Collecting materials for the Museum adds much interest to a vacation trip. The collection of plants and slides always has been included in my itinerary and a few years ago the collecting of animals was added. Beginning with the gathering of midges and making contacts for live sea turtles in the South Pacific has led to many areas and contacts not usually enjoyed by tourists, from obscure streams to Auckland's sewage plant! — and now to ants in Vodka.

The latest excursion was to South and East Africa. One seldom escapes from the interests of work and this vacation included shooting several thousand pictures and a study of animal life for the Museum, as well as other outside projects. Roy Snelling, our Museum "ant specialist," is always eager for specimens and as it seemed possible to crowd a few specimens into our already bulging baggage, the small bottles of alcohol were tucked into various corners.

The journey began in South Africa. The first wild animals were hyrax living on Table Mountain, high over Cape Town. These relatives of the elephant sun themselves on the rocks and watch the tourists watching them. Bertie, our guide, no doubt had had some misgivings at the prospect of escorting three middle-aged women along the southern coast, but he was in for surprises. We started with the ancient graves of Moslem sheiks above Cape Town. Bertie remembered seeing them when he was a

young man, so we hiked over the hills and found the graves under the pines, well hidden, covered with bright red satin and adorned with fading flowers. The pictures were added to my collection of graves around the world.

At the Cape of Good Hope and at Jeffries Bay we collected shells for a scientist friend. Bertie hadn't had so much fun in years! And we loved the rugged coast line with the blue hills rising out of the mists hanging low over the soft green fields. The hidden valleys were lovely with neat farms, roaming ostriches and snow capped mountains beyond.

Animal hunting took us north of Durban into the back country to Hluhluwe National Park and the rare white rhinos. White rhinos have a casual attitude towards man and it was possible to "stalk" them on several occasions in the protective company of our Zulu guide. Stalking unpredictable Cape buffalo and black rhinos seemed more precarious. After concluding these adventures, we were advised that in case of danger the "protective" Zulu would probably have reached the safety of the car before us in case of attack!

In Kruger Park we stayed in the car, traveling for many miles through the dry country, thrilled at the sight of thousands of animals.

Cold weather in South Africa forced the ants to keep to the warmth and cosiness of their underground homes. The first attempt at collecting was among the "jumping" ants at Victoria Falls. Inconveniently, these jumped into the thorn bushes and left the hunter in worse condition than the ants.

East Africa provided the best hunting during a three thousand mile safari, during which we traveled with our British friend in her new Mercedes Benz through the thick dust of Africa. Evenings we rested in comfortable lodges — a most comfortable safari!

Kenya is very dry in the eastern portions where the great Tsavo National Park is located. This area was once the scene of tremendous volcanic activity. Cones with uneven

bores are scattered in the high plateau, rugged mountains rise in the distance and all are shadowed by the tremendous snow capped extinct volcano Kilimanjaro, rising over nineteen thousand feet. We had looked into Kilimanjaro's cavernous mouth from our SAS plane three weeks earlier and observed the long fingers of black lava clutching the earth.

Red ant hills rise five and six feet into the air and are in greater abundance than the animals. From the ground the ant hills are easily mistaken for elephants. Scraggly trees clump together in the dry bush and the plants blend into the bright red earth. Uprooted trees with gnarled and defoliated arms rest on the ground - evidence of the thousands of elephants in the park, and their relentless search for food. Farther along, Mzima Spring flows from the far west, creating quiet pools for hippos and fish. Lush green palms and bushes grow along the banks, and feathery papyrus shades the hippos. Zebra, waterbuck and impala quietly browse at the water's edge. Inquisitive monkeys frequently investigated our car for food.

Kilaguni Lodge is located back in the dry bush with a great veranda fronting on water holes that invite baboons, wart hogs, zebra, maribou storks, impala and elephants. We spent many hours watching the elephants walking gracefully with great undulating movements, ambling softly on padded feet across the dry ground to the refreshing pools. With large ears flapping and trunks swinging, they quicken their pace to meet old friends and satisfy their thirst; and then for a bath and a lovely roll in the thick red mud — with a final layer of dry red dust blown on to complete their toilet. Well fortified against sun and ticks they play together, rubbing heads, twining trunks, scratching against the trees and sometimes quarreling by pushing with heads and tusks. Typically, an occasional arthritic crotchety old fellow guards a small water hole and charges any visitor.

Bull elephants are often ill-tempered. We had evidence of this when we were charged one morning

while standing at our doors before breakfast. Two bulls had inadvertently wandered into the garden, beginning to rampage and were finally routed by the excited servants. Another day our outboard motor on Aruba Dam annoyed a bull who repeatedly charged as we followed him along the shore. His annoyance seemed just about on a par with our nervousness.

Young animals are sometimes raised as pets by the rangers, and become quite affectionate. A young two-ton rhino took a fancy to my Life Savers, whined for more and sucked them loudly. Two young elephants were also interested and suddenly I found two trunks all over me — wet and muddy!

(As a break in our nature studies we took a quick trip to the rich tropical coast to visit Mombasa, and then moved on to rest on the beach at Melindi. Then we headed back inland to Tanzania.)

We had seen lions before but our most productive lion hunt began before dawn in Amboseli Park in Kenya. Lions show the least interest in humans and one may drive close and be ignored for hours. We left the road and crossed an ancient lake bed where scores of zebra, antelope and elephants ranged providing ample food for the small population of lions. As the sun rose, Mt. Kilimanjaro stood against the sky in soft blues, lavenders and pinks and the earth turned gold. We watched two young male lions exploring the park for the first time and bidding for interest from two young females. Other lions sat and watched the rising sun, stretched, yawned and prepared for their morning rest. At a respectful distance gray-backed jackals nervously circled in quest of food.

Refreshingly, Eastern Kenya rises into the highlands and the great Rift Valley and catches the rain to become green and fertile. We visited Treetops in this spot and as we walked along the path, crossed a trench constructed by Safari ants. We spent the night up in the Treetops Lodge watching the animals at the water hole and then on the way back hustled a few Safari ants into

the Vodka, while the hunter stood by with gun in hand to shoo off black rhinos and other curious animals.

Our British friends raise cattle on their six thousand acre estate in the Rift Valley and we found it a restful place to break our trip. This is also wonderful ant country and a few more specimens fell into the Vodka. The strength and industry of these ants is phenomenal. One evening we sat and watched several hundred ants move a two inch beetle about fifty feet to the entrance of the nest, dismember him and store him away below ground.

On the trip to Uganda we visited Lake Nakuru and wandered among about two million flamingos flocked like pink sand on the shores. Their murmuring swelled and encompassed us as we walked along the beach. I found John Williams' book an invaluable aid in identifying over two hundred species of birds as we drove along or sat at the lodges or by the lakes and rivers. African birds cannot be adequately described in words. Beautiful iridescent colors are jewel-like in the clear African sunlight.

The rich green hills and valleys of Uganda provide abundant food for men and animals and a visit to Murchison Falls and the Nile reveals hundreds of water birds, antelope, buffalo, rhinos and elephants along the banks with the waters full of hippos, crocodiles and fish. We fed on the fish and enjoyed watching and photographing the other animals. Hippos observed us gravely, resting on the muddy river bottom, only eyes and nostrils showing above the water. Crocodiles lay lazily on shore in the sun with mouths agape and splashed into the water as we passed.

We succumbed again and again to the rapture of animal watching and to the necessity of taking "just one more picture," so that the number of photographs runs into the thousands. Typical of the temptations presented us, our cabin was built on an elephant path at Murchison Falls and we were visited by three large animals several times a day as they munched on the shrub-

bery and descended to the river to bathe and drink and play.

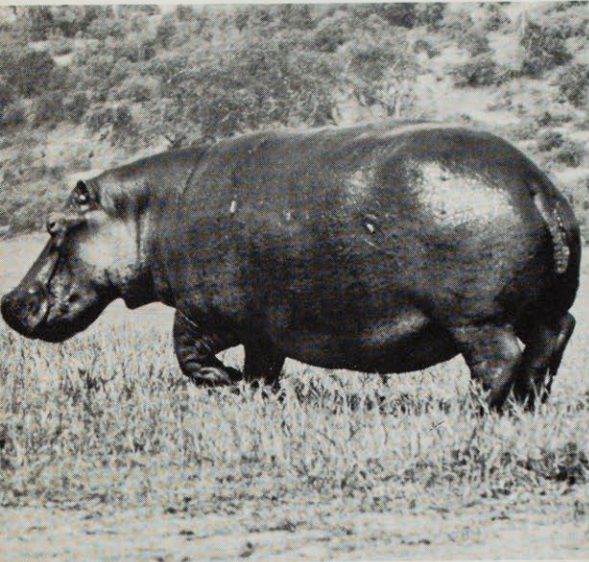
Along the Congo border with the Ruwenzori Mountains rising into the mists, we came to our last game park, Queen Elizabeth. The animals came out and posed beautifully for some of our best photographs. It was only with the greatest reluctance that we left. Visiting animals in their own environment cannot be equalled, and Africa is the best place for this observation. In the parks the animals have learned to disregard visitors and carry on their life activities in freedom, and this naturalness exerts an impelling fascination. The long hours spent observing and photographing them are a great educational experience. With the addition of a final few ants immersed in our Vodka, we reluctantly turned to Entebbe to depart for London and home.

(A brief account of an African Safari taken in June and July, 1965 [by Gretchen Sibley, Education Specialist in Science and] accompanied by Hope Chevalier and Dorothy Weatherhead, all from the Museum's Division of Education.)



Gretchen Sibley and Ted Ryde hunting ants.

We drive a hippo out of the lake at Queen Elizabeth Park



Male and female resting in Amboseli Park.



Maribou stork is frequently seen around the waterholes and helps the vultures in cleaning up the dead animals.



Giant anthills are more common than animals



Water birds in great abundance are found along the shores of lakes and rivers



Cape Buffalo at Queen Elizabeth Park watching the tourists.

Palace Kitchen and Furnishings,
Colonial Williamsburg, Virginia—
A portion of our colonial gallery
will be reserved for this type
of exhibit.

the northwest corner of the main floor, adjacent to the African Mammal Hall. Adequate room has been provided for the permanent exhibit: over 5,200 feet of floor space. At present, the long rectangular room is getting a complete overhaul, with walls and ceiling being refurbished and improved lighting installed. After these necessary steps, the initial section of the hall will be ready for the Exhibitions Division skillfully to fit in the individual wall cases and other displays.

What will the new exhibit hold for the curious visitor? A primary function of the American Civilization Hall is to serve as a long-needed educational adjunct to the local grammar schools' unit in American History, a cooperative program successfully established in the California Hall and the Westward Movement Hall. The inquisitive fifth-grader may truly comprehend, for the first time perhaps, the actual stuff which constitutes American history. Helping to instill a vivid sense of the past in those with an almost exclusive loyalty to the immediate is a substantial contribution to the educational process.

Preliminary plans, now being drafted, call for a quadrisectioned gallery. Each of the four rooms is divided by a wall, on which a pair of dioramas will dramatically recreate important scenes and events in American history. These three-dimensional visual recreations have proved to be a highlight wherever they have been used. The construction of the six-to-eight foot dioramas, with their highly-detailed and accurate miniatures, are time consuming and expensive; assistance from outside professional artists may be required.

Another long-term project will feature life-size tableaux, representing a focal activity of the period. In the exploration-colonial gallery, for instance, an actual early New England kitchen, with an entire array of handwrought utensils, from andirons to wooden wash boards, will be displayed. Similarly, and for masculine contrast, the spectator, as he proceeds to the old blacksmith shop situated in the second gallery,

will have a glimpse of an ancient and honorable trade which was once an integral part of the community.

Advancing in time, the thin holdings of the Museum begin to swell — to our relief. An embarrassment of riches faces us in the next sequential gallery: the Civil War. A most ambitious project for this gallery involves the reconstruction of a full-sized fore-deck and gun turret, in cross section, of the lethal **U.S.S. Monitor**, and a background mural depicting the famous encounter with the **Merrimac** at Hampton Roads. Charles Schwartz, a Member of the Museum Alliance Board of Directors and a Civil War buff, graciously offered his services as a volunteer consultant on this proposed exhibit.

In a sense, the final section (1865-1915) should cause the least concern. Being able to draw upon the wealth of material in the present Westward Movement Hall is a decided advantage. On the other hand, if we are to avoid the random, hit-or-miss "display," too typical of most history museums, a rigorous selection of items, designed to illustrate salient themes, must be our guideline. An emphasis upon the beginnings of the urban-technological America, so dominant today, would appear to be the truest approach.

Unlike the usual art museum, whose paramount allegiance is to the rare, individual objet d'art, the particular masterpiece, with aesthetic quality the prime criterion, the modern historical exhibit stresses conceptual themes and interpretation. As a cultural institution, the history museum is most successful when its visitors are struck by assemblages of meaningful design. The projected aim in the American Civilization Hall is, borrowing Dr. Alan Gowans' useful phrase, to create significant "images of American living."

Those who have studied the American mind often comment on its contradictory traits. We are surely a people of paradox. How do we reconcile, for instance, our notorious aversion to the past with our almost religious commitment to education on all levels? Strangely



A golden opportunity for expansion has been handed the Los Angeles County Museum of Natural History since the exodus of the Art Division. One exciting response to this opportunity is the History Division's proposed American Civilization Hall.

The new hall will be located in

enough, it is on the horns of this American dilemma that we museum people feel most secure. For it is our ultimate belief that most Americans, nowadays, if they are reticent about worshipping their ancestors, **do** have a quiet pride in their historical sources. With the raw pioneer experience behind them, many Americans enjoy searching for images and traditions to sustain them on the next leg of their grand destiny.

As we progress towards the envisioned American Civilization Hall, it is our hope that the general public will join us in making this a truly community venture. Volunteer help, suitable exhibit material and financial contributions will be sincerely welcomed in the months ahead. Those who are interested in furthering this important cause may contact Miss Ruth Mahood, Chief Curator of History, or the Museum Alliance office, at the Los Angeles County Museum of Natural History.



BOOK REVIEW IMAGES OF AMERICAN LIVING

by Alan Gowans (J. B. Lippincott Company; 1964; \$16.50)

In the early 20's, a young architectural critic and cultural historian, Louis Mumford, pioneered a brave new study in American civilization, which attempted to trace American architectural patterns from their lowly origins in the European medieval tradition through four centuries of seemingly random development. His **Sticks and Stones** was a jerry-built affair, but it laid the foundations for future architectural historians to build upon.

Forty years later, the edifice of scholarship blueprinted by Mumford stands completed, although, on close inspection, some of the upper stories may appear to be less surely constructed. Much more than a general expression in American furnishings and architecture, Dr. Alan Gowans' **magnum opus** is a rare type of profound historical synthesis. Formerly director of the R. H.

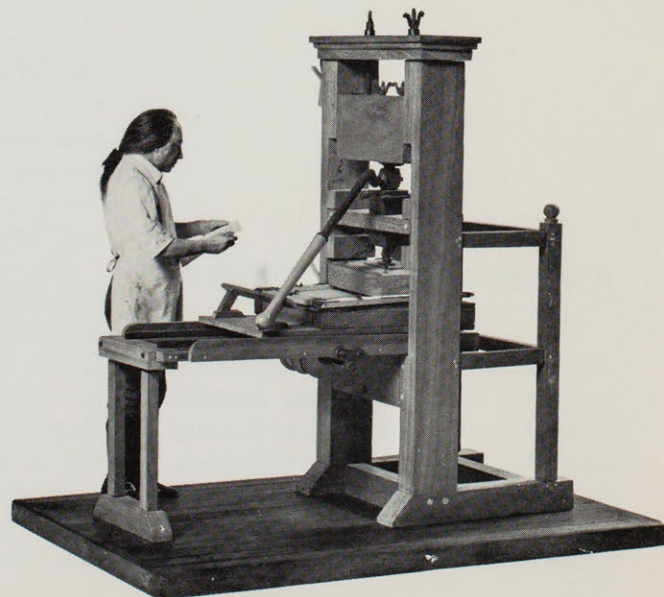
18th Century Tobacco Sign—
Before the customary "wooden Indian," this design, carved to represent the stacks of coiled tobacco, hung over the tobacconist shop.



Blacksmith Shop, circa 1830—
From an engraving. A blacksmith shop is proposed for the American Civilization Hall.



Benjamin Franklin Press Model—Made by A. Lynch and Diana Bovee. Plans taken from book of early 1800's about American printing.



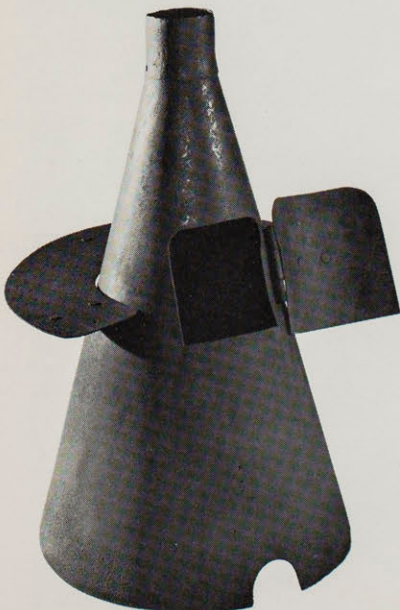
Sod House and Farm Family—
 Photograph by Solomon D.
 Butcher. An example of the
 excellent historical photographs
 to be displayed in the galleries.



Shaker Chair—The surviving
 furniture of this religious sect is
 highly prized today. This
 high-backed chair is plain in
 design but sturdily crafted, and
 it exhibits the severe integrity
 characteristic of the Shaker
 outlook.



Sibley Tent Stove—In
 widespread use by the Union
 armies during the Civil War
 winter campaigns. On its
 detachable iron crescent, beans
 could be heated and coffee
 brewed.



Fleming Museum at the University of Vermont, Gowans is presently in charge of art history seminars for the H. F. Du Pont Winterthur Program of Studies in Early American Culture. Perhaps it is this solid museum background that prompts Dr. Gowans to declare: "Architecture and furniture are history in its most tangible form." It may also account for the extremely fine assortment of top-flight illustrations that visually complement the author's intelligent text.

The keynote to Gowans' imposing study is his tenacious insistence on placing individual facts, i.e., specific buildings and furnishings, in social, cultural and institutional perspective. For example, with consummate skill he handles a particular 18th century Pennsylvania German kitchen, convincingly demonstrating to us that those queerly carved and quaintly painted relics go back to the remote folk art of the Dark Ages.

On less firm ground, necessarily, are his paradoxical generalizations about 20th century American culture. In our Age of Anxiety, the master builders and craftsmen would seem superficially to have created a merry-go-round of confused eclecticism. The dazed observer of this whirling modern panorama starts to question whether there really is an American style. Alan Gowans answers these skeptical critics with a persistent tenet of American idealism: "What is American about architecture in the United States is in fact precisely best in the mid-20th Century — the conscious, continuous, restless search for new ideas and new expressions that proceed from life, liberty, and the pursuit of happiness in a free society."

Whether that eloquent and lofty statement is wholly accurate or not is best left for architectural experts to determine. In the meantime, one does not hesitate to recommend this most impressive volume to that increasing audience who seeks a better understanding and appreciation of America's past ways of living.

Burt Reiner Preparator, History Division

THE SEARCH FOR THE KING OF THE TYRANT LIZARDS

by J. R. Macdonald
Senior Curator,
Vertebrate Paleontology

The Garbani's and Vi's Triceratops skeleton. The string of black "beads" running from Charolette to the lower right corner is the vertebral column, the bone at the end of the string is part of the pelvis.



Harley Garbani shows
Reid Macdonald the trail of a
Trachodon (duckbilled
dinosaur). This specimen was
re-buried for collection in 1966.



Why doesn't the Museum have a **Tyrannosaurus rex**? How much would it cost to find a **Tyrannosaurus rex**? Where can we get a **Tyrannosaurus rex**?

The Museum doesn't have a **T.r.** because it never has had the money to invest in the field parties needed to go and look for one. The cost of getting a **T.r.** is like the cost of making a million dollars at Las Vegas; finding specific kinds of fossils is a complete gamble. You go where they might be found and begin looking. If you are lucky you might find something the first day of your search, or you might look forever and never find a trace of **your** fossil. The rocks which might contain the remains of **T.r.** were deposited in **f r e s h w a t e r** rivers, lakes, and swamps during late Cretaceous times, about 75,000,000 years ago, at the very end of the age of dinosaurs. Such rocks are found in southern Alberta, eastern Montana and Wyoming, western North and South Dakota, and in scattered areas in Utah and Colorado.

The Museum has not been a "dinosaur museum" in the sense that the American Museum of

Natural History in New York, the United States National Museum in Washington, the Carnegie Museum in Pittsburgh, or the Denver Natural History Museum have been in the past. Each of these museums has one or more large halls devoted to dinosaurs. Until recently we have had only one complete dinosaur at our Museum on display, a slab mount of a late Cretaceous duck-billed dinosaur, **Corythosaurus**.

Several years ago, Dr. Theodore Downs, Chief Curator of Earth Sciences Division, made an exchange of Rancho la Brea material for three Jurassic dinosaur skeletons from the Cleveland, Utah, quarry of the University of Utah's Museum of Geology. These were the skeletons of the ancestor of **T.r.**, **Antrodemus** or "Allosaurus," the primitive duck-bill dinosaur, **Camptosaurus**, and of a large sauropod dinosaur related to **Brontosaurus**. Recently, through the generosity of "a friend of the Museum," we have purchased the skeleton of the armored dinosaur, **Stegosaurus**. The **Antrodemus** and **Camptosaurus** are now on display in the Museum lobby; work will begin on the **Stegosaurus** in the late

Spring or early Summer of 1966, and it is hoped that the sauropod mounting will be underway by mid-1967.

Suddenly, late last Spring, the Museum began to behave like an embryonic **Dinosaur Museum**. Mr. William T. Sesnon, Jr., President of the Museum's Board of Governors, and his wife offered to finance a twelve months' search for a **Tyrannosaurus rex**. The likelihood of complete success in this venture is remote, for the only skeleton of this creature that has been found in North America was collected early in the century. To quote Nicholas Hotton, III, of the United States National Museum from his book, "Dinosaurs," "An interesting sidelight on the vicissitudes of paleontology is the fact that, although **Tyrannosaurus** is one of the best known of all dinosaurs, our total record of him consists of one skeleton, two skulls, and a modest amount of scattered and scrappy bits of bones and teeth." While this search may not yield a **Tyrannosaurus rex** skeleton - we are certain to get a lot of other spectacular dinosaur material for display and research purposes.

The field crew and neighbors plaster the Triceratops skull on its shipping palate.



What do you do when suddenly presented with the once-in-a lifetime opportunity to send out a series of field parties to look for dinosaurs? The basic questions are where to look and who will do the looking. The "where to look" was a fairly easy decision. Why not start where the last one was found? Hell Creek, Montana, in the early part of the century was the place where the late Dr. Barnum Brown of the American Museum of Natural History found the skeleton that is now mounted in New York and the skull and partial skeleton mounted in Carnegie Museum in Pittsburgh. The Hell Creek formation is formed by a series of sandstone and clays about 580 feet thick which were laid down at the very end of the "Age of Dinosaurs" - the Late Cretaceous Period. In fact, these beds blend into the Fort Union formation, the earliest deposits of the Paleocene epoch at the beginning of the "Age of Mammals," without an apparent break.

Whom could we get to do the looking? The Museum is lucky to have one of the best fossil hunters in the country as a layman associate

of the Vertebrate Paleontology Section. Mr. Harley J. Garbani of San Jacinto, California, has been collecting fossils and turning them over to museums since he was a boy. He is the discoverer of the Pleistocene Vallecito fauna from the Anza-Borrego Desert, a fauna that may prove to be one of the most important southern California fossil finds in many years. Harley spent two months in Mexico with us in 1962, and three months with us in the South Dakota Badlands in 1964, and has impressed the staff as being the fossil finding champion of the West. In fact we wrote two ballads about Harley's prowess as a fossil finder during the South Dakota summer.

Interesting Harley in the project was a long 30-second battle. The only stipulation was that the writer should break the news to Vi (Harley's wife) when she joined us that afternoon at the dig we were working near Beaumont. Breaking down Vi's resistance took about twice as long as the discussion with Harley; she had the practical female approach and wanted to know about travel, equipment, money, and such mundane matters.

With the Sesnons' financial backing, the mounting of the field trip into dinosaur country was a relatively easy matter. Harley was given a short course on dinosaurs, a briefcase full of books, free selection of camping and collecting gear from the Museum's field room, and our trustworthy International panel body truck, the **Baluchitherium**. (For those who are not familiar with the phylogeny of the rhinoceroses, **Baluchitherium** is a 25,000,000 year old rhinoceros from Baluchistan and the largest known land mammal.)

In mid-June Harley, Vi, and Charlotte (teen-age daughter) Garbani and a neighbor boy, Paul Frisbie, left for dinosaurland. By the end of the month a camp was established on Hell Creek north of Jordan, Montana, and the hunt was underway. We quote from Harley's field notes for the 26th of June at Hell Creek, Montana: "Arrived at 11 A.M. — set up camp, checked equipment, and finally was able to do a little prospecting at 4 P.M. Climbed up into the Hell Creek formation and found a large limb bone fragment. —Broken clouds all day

HARLEY GARBANI: SONG NO. 1

1. *Out here they have a name for things,
For cooks and kids and finders.
The cook is Reid, the kid is Phil,
But the finder is Garbani.
Garbani roams the canyons deep,
In search of fossil bone,
He always finds the specimens
When he is all alone.
Chorus: Garbani, Garbani
the finder is Garbani.*
 2. *Before I knew Garbani's name,
I searched and roamed and wandered.
Seeking naught but fossil bone —
Oh! God, the time I squandered.
Then one day I found that boy.
He was a gift from heaven.
No longer do I sweat and strain,
I'm in the sack 'til seven.
Chorus*
 3. *Out here they have a name for us
It's "Macdonald's Hooligan Army"
But the one who counts when the chips are down
Is the finder champ Garbani.
We stand in awe most every night,
When Harley dumps his sack,
He finds so many specimens,
We make him throw some back.
Chorus*
- Tune: *They Call the Wind Maria*

HARLEY GARBANI: SONG NO. 2

1. *Harley loaded up his pack at the Wolff Ranch Station,
And he dropped into the badlands below,
When we saw him late this morning, he was headed
down the section,
With a mile and a quarter to go.
Chorus
But will he ever return, no he'll never return
And his fate is still unlearned.
He may run forever through the Wolff Ranch
Badlands,
He's the man who'll never return.*
 2. *Harley's crew goes down to the badlands each
morning
Every day at the crack of dawn.
They stand on the edge, shouting: "Harley,
where are you?"
But it always turns out he's gone.
Chorus*
 3. *Well, one of these days the river will stop him,
The river that's known as the White.
But if he doesn't stop and we don't find him,
We're gonna be looking all night.
Chorus*
 4. *Now, ye folks of Wounded Knee, don't you think
it's a scandal,
The way we make Harley run?
But there's nothing we can do and no way to
stop him,
Without spoiling all of his fun.
Chorus*
- Tune: *The Man on the M.T.A.*

with light rain beginning about 6:30 P.M."

Unfortunately, the last statement was to be the theme for the whole summer. 1965 will go down in Montana's history as the year of the 100% - above - normal - rainfall. Some days it rained more than an inch.

On July 4th, the party moved about thirty miles west to the Frank S. McKeever Ranch on Snow Creek where they had found two **Triceratops** skulls, one of which was later collected, and a smattering of small but scientifically interesting material. The McKeever family took great interest in the project and helped the field party in many ways. It should be emphasized that it is through the kindness of ranchers and farmers that most summer collecting trips are successful.

July 13th was a red letter day. Vi Garbani found the partially exposed skull and vertebral column of a large **Triceratops**, the skull measuring seven feet from beak to frill. Other **Triceratops** material and bits and pieces of other dinosaurs, including some **Tyrannosaurus** teeth had already been found, but this

was the first mountable museum skeleton to come to light. It was also a happy coincidence, as the writer was due two days later to look over the unexcavated finds and decide whether or not the time was ripe to send in a follow-up digging crew.

After an inspection of the summer's discoveries, the word was "DIG." A phone call to the already alerted Steve Wright, (a part-time student preparator in the Vertebrate Paleontology Section), and his friend Dan Murphy, (a fellow student at Mt. San Antonio College), started the digging team on their way to Montana to dig in Harley's footprints. Steve was well-trained in this endeavor; he spent half of the 1964 summer following Harley and excavating his finds. That summer we gave Harley a can of red spray paint to carry in his pack to paint arrows on the rocks pointing to his fossils that required excavating.

Digging a fossil is not something that you just do with a shovel. One gets the impression that museum-goers think we go out with pick and shovel; dig out the bones; throw them into a truck, train, or ship;

and send them off to the Museum where they are neatly assembled without any strain, fuss or muss. If this were so, life would be wonderful.

A dinosaur skeleton, even in fairly soft rock, is a long time a-digging. The **Triceratops** skeleton took the better part of a month to excavate. As the bone is exposed with careful digging, it is hardened with thin shellac or one of the synthetic resins. Actually, we try to leave some rock matrix around the bone as additional protection. Close preparation is best done under laboratory conditions and not in the field. As the skeleton is uncovered, it is separated into reasonable-sized blocks and plastered. The technique is similar to putting a cast on a broken leg, and for the same reason — to immobilize the bone. The preparation for plastering takes quite a bit of time after the specimen has been cut to size and undercut. First, burlap sacks are opened and cut into strips about four inches wide (for a large skeleton, scores of sacks are needed); next, exposed bone is covered with wet newspaper so that the plaster won't stick to the bone;



Mr and Mrs William T. Sesnon and Reid Macdonald examine the plastered Triceratops skull in the Museum.

then the exposed matrix is dampened so that it will not draw the water out of the setting plaster; the burlap strips are wet, and rapid-setting molding plaster is mixed to a whipped-cream consistency. Finally, the strips are dipped in plaster and applied to the specimen. Plastering a large skeleton may take several hours with a crew mixing plaster and dipping strips and another actually applying the strips to the block. When the block has been covered by several layers of strips and strengthened with wood slats, steel fence posts, limbs from small trees, etc., it is allowed to harden. After the plaster has "taken a good set" or completed "drying," the undercuts may be enlarged or tunnels dug under large blocks so that additional under-plastering and plaster-burlap girths may be applied. Eventually, the block is cut loose from its supports, overturned, trimmed, and plastered on the underside. The **Triceratops** skeleton required about 1,500 pounds of plaster to prepare it for shipment to the Museum.

On the first of September the

summer's major collection was loaded onto a semi-trailer and was on its way to the Museum. The Idaho State Police scales showed a net weight of six tons on the truck. A couple of hundred pounds of this was field gear, but the rest was bone, matrix, plaster, burlap, and the wooden pallets that Steve and Dan had built to hold the specimens.

Although the summer's collection was on its way home, prospecting continued and the ground work (!) was laid for next summer's work.

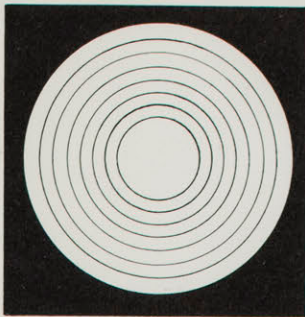
The day after Labor Day I headed for Montana to take a final look at the work and to help the Garbanis drive the faithful and groaning **Baluchitherium** home to the Museum. When I arrived, there was a nice collection of small specimens ready for inspection and some wonderful things to be examined and re-buried for safe keeping until next year: the tail and some foot bones of a large duck-bill dinosaur, probably **Trachodon**; part of the skull, tail, a hind foot and a front foot of what may be a "baby," possibly six foot long **Trachodon**, and another **Triceratops** skull. All in all, enough

to justify sending out a digging crew just as soon as the weather permits, probably mid-June, to get these prizes excavated before Harley finds more.

How was this accomplished? Basically through the interest and financial support of Mr. and Mrs. Sesnon, Jr., the hard work and finding luck of the Garbanis, and the pick and shovel expertise of Steve Wright and his buddy. Finally, the Curatorial staff provided the background on where to look and what to look for at the beginning of the season and now will supervise the preparation, study and exhibiting of the finds.

When we wheeled the **Baluchitherium** into San Jacinto on a Sunday afternoon, (just as the season's first blizzard was hitting the northern plains and Rockies), I said to Harley, "I can see the paper now, 'Local boy returns from dinosaur hunt.'" Harley wryly answered, "No, 'Local boy's wife finds dinosaur skeleton.'"

We are looking forward to next summer. Who knows, it may be the **Year of the Tyrannosaurus**.



MUSEUM SPOTLIGHT

Help!

Vertebrate paleontologist needs a house trailer for field work. We can get more work done during the field season if we don't have to fight the tent problem during summer storms. Do you have an extra 15 to 20 foot house trailer you don't need any more? VP can give it a good home and you a good tax deduction. Leave trailer on doorstep of Curator J. R. Macdonald and then alert him at RI 6-0410.



Dr. James R. Dixon

Dr. James R. Dixon, former Associate Professor at New Mexico State University, has joined the Life Sciences Division as Curator of Herpetology (reptiles and amphibians). This is the first appointment on a full-time basis of a curator in this field.

A native of Houston, Texas, the new curator graduated with a B.S. degree from Howard Payne College, Brownwood, Texas. He served with the U.S. Marines in Korea before earning an M.S. degree and a Ph.D. at Texas A & M.

On the staff at Texas A & M for five years, Dr. Dixon's research included a grant from the U.S. Public Health Service for the study of ornithosis (psittacosis, or parrot fever).

Included in the present expansion plans of the museum is a large-scale exhibition devoted to the field of herpetology. Planning for this future event will be among Dr. Dixon's first projects.

The museum collections which come under Dr. Dixon's curatorship number about 5000 specimens, to which he will add another 3000 of his own. Several thousand more frogs, toads, lizards and snakes are expected to be added soon, making the museum one of the most important centers for study of these creatures in the west.

Dr. Dixon and his wife, Mary, have four children: Maya, 10; James Ray II, 8; Tana, 6 and Dawn, 4. They live in La Mirada.



Norwood Teague

Norwood Teague has joined the History staff as Associate Curator of Industrial Technology (Mechanical Sciences). Included in his duties will be the future plans of this section as well as the coordination of the large Ransom Matthews gift into the collection. Mr. Teague was born in North Carolina where he received his early education. He is a graduate of the University of Southern California with an M.S. in Education and is currently working on his Ph.D. in History at the Claremont College Graduate School. He has been an instructor and teacher in wood-working and industrial design and crafts. He is married and has two children, Tom, 22, a senior at Linfield College and Gerrie, 18, a freshman at the University of Colorado.

Mr. Teague will fill the position held so long by Mr. Ransom Matthews.

MURCHISON FALLS NATIONAL PARK
DRIVE SLOWLY
ELEPHANTS



HAVE THE RIGHT OF WAY

Noctilabium—An example of
the kinds of navigation and
scientific instruments developed
during the 16th century and
later used in the New World.

